

BULLETIN

THE ART INSTITUTE OF CHICAGO



Lucretia and Tarquin by Tintoretto

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TINTORETTO AND EL GRECO

Two paintings of special significance were purchased for the Art Institute collection toward the close of the past year. One of these was a large figure composition, *Lucretia and Tarquin*, by Tintoretto, and the other was a notable canvas by El Greco, *The Feast in the House of Simon*, acquired for the Joseph Winterbotham Collection, the purchase made possible by the generosity of Mr. and Mrs. Joseph Winterbotham, Jr. In the Tintoretto we see the exuberance of the Venetian School shortly after the middle of the sixteenth century, while the El Greco, painted half a century later, shows Venetian and Byzantine color fused with Spanish religious fervor and brought to the greatest emotional intensity.

Tintoretto, so-called as the diminutive of *tintore* from his father's profession as dyer, was born Jacopo Robusti in 1518. There is little certain information about his early years and no work by him exists dated before 1547. It is known that he set himself up as an independent master craftsman at twenty-one, indicating that he was a precocious youth. Who his teachers were is uncertain although he is thought to have studied briefly with Titian who may have sensed the great talent of his pupil and dismissed him for fear of competition. Tintoretto's early work is in various styles and has been the subject of much conjecture. In 1548 he painted *The Miracle of St. Mark* (Accademia, Venice), his first monumental and mature painting. With this begins his middle period in which he adopted a very individual style based on a freer interpretation of the traditional colorful Venetian style combined with influences of the Florentine Mannerists and Michelangelo. At this period he favored mythological

subjects with cold, sculptural figures in a rich setting. In later years, when Tintoretto was in great demand to execute commissions for the Ducal Palace and the School of San Rocco, we find his painting becoming broader in technique, emotionally far more intense and filled with mysterious light and subtly diffused color.

Lucretia and Tarquin with coolly lighted flesh tones, extravagant mannerist gestures frozen into sculpture-like forms shows a particularly strong Michelangelesque influence. Despite the violence of the scene, there is not the emotional intensity that is to be found in Tintoretto's later work. This combination of factors indicates a probable dating of the picture around 1560 or slightly before. The figure of Tarquin recalls Marcantonio's engravings of bathers or Michelangelo's *Victory*, and *Lucretia*, at least in the lower half of her body, is posed in a manner identical to the nude youth between the *Deluge* and the *Sacrifice of Noah* in Michelangelo's *Sistine Ceiling*. *Lucretia's* extended right arm, seeming to project beyond the plane of the canvas, is a mannerist gesture reminiscent of Bronzino. The falling pearls and cushion, which likewise seem outside the picture plane, are executed in almost *trompe l'oeil* fashion and serve to introduce a sense of violent movement as well as to enhance the feeling of space. In contrast to the white cushion and cool-toned bodies the rich lustrous purple of the fallen baldachino and the deep red of the foreground drapery make an exciting foil. The use of such exotic colors as well as the angular folds of these rich fabrics intensify the drama of the scene and introduce an emotional element which El Greco a few years later would carry to such great heights.

Half legendary, half historical, the story of *Lucretia* has to do with the Etruscan kings of Rome in the sixth century B. C. *Lucretia*, a Roman lady of great beauty and virtue, was violated by *Sextus Tarquinius*, son of the last

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Lucretia and Tarquin by Tintoretto, detail

legendary king of Rome. After extracting a promise of vengeance from her father and brother, Lucretia stabbed herself. A revolt followed which led to the expulsion of the entire Tarquin family and the establishment of the Roman Republic.

In the lower right hand corner of the painting is the dagger, pointing ominously at Lucretia symbolizing her ultimate fate, but also serving to emphasize the diagonal movement

running from upper left to lower right. In the same way the fallen bedpost, a carved nude figure, stresses the opposite diagonal and ties the whole composition together into a well-knit unit.

There is another version of the picture in the Prado in Madrid in which the composition is considerably extended to the right to include an array of overturned furniture which adds greatly to the sense of confusion. This version is much repainted and was perhaps an elaboration of the Art Institute picture primarily done by studio assistants.

Domenikos Theotokopoulos was born in 1541 at Phodele, near Candia, on the island of Crete, then part of the Venetian Republic. Here his cultural heritage was entirely in the Byzantine tradition, a factor of great importance in the development of his style. When he was about twenty-five he went to Venice where he worked at first very much in the manner of Jacopo Bassano. He absorbed something from Veronese, as well as from Titian with whom he probably studied, but he owed his greatest debt to Tintoretto whose touch of mysticism appealed to the Cretan painter. By now his name was Italianized to Domenico Theotocopuli, though he was generally known as the Cretan or Il Greco (the Greek), and later in Spain would be called El Greco, using the Spanish "the" but keeping the Italian form "Greco" rather than adopting the Spanish "Griego." Around 1570 he went to Rome, was not altogether sympathetic to the dominant influence of Michelangelo, then before 1577 he moved on to Spain where he lived, mostly in Toledo, until his death in 1614. His first large commission in Spain was an Assumption of the Virgin for the Church of Santo Domingo el Antiguo in Toledo. This painting is now one of the great treasures of the Art Institute of Chicago where it has hung since 1905, the first painting by El Greco acquired by an American museum.

The Feast in the House of Simon is described in the Gospel according to St. Matthew 26: 6-13, and begins, "Now when Jesus was in Bethany, in the house of Simon the leper, there came unto Him a woman having an alabaster box



LEFT

The Feast in the House of Simon
by El Greco
The Winterbotham Collection



The Feast in the House of Simon by El Greco, detail

of very precious ointment, and poured it on His head, as He sat at meat." When the Disciples remonstrated saying that the ointment might be sold and the money given to the poor, Jesus replied, "She hath wrought a good work upon me. For ye have the poor always with you, but me ye have not always."

Christ and the woman pouring the ointment occupy the center of the scene and the eye of the spectator is inevitably led to this group. The triangular space between the two front figures invites our attention while the zigzag arrangement of the objects on the table draws us on to the figure of Christ. In the same way the half circles of people on either side of the table and the interlocking curves of the architecture

above cause our interest to converge on Him. High-keyed emotional tensions are set up by the turbulent drapery, rich, deep-toned colors and the eerie almost magical light. The varying angles of people's heads and the emphatic gesturing of hands serve to heighten the sense of emotional excitement and intensity.

This painting, showing the culmination of El Greco's style, was presumably done about 1608-1610. Another version (formerly owned by Lord D'Abernon, London, now in the Cintas Collection, Havana) shows the same group in an interior and without the objects on the table. It is a less dramatic representation of the scene and was painted five or six years earlier than the Winterbotham picture.



The Feast in the House of Simon by El Greco, detail

The arrangement of people about a circular table has precedent in Byzantine iconography where representations of the Last Supper are commonly grouped around a circular or semi-circular table, a form which goes back to the Codex Rossanensis, Byzantine manuscript of the sixth century. El Greco was not only influenced by Byzantine compositional arrangements but owed much of his sense of color and almost mystical luminosity to Byzantine sources. He was unique in his period in that he carried on the viewpoint of the East in emphasizing the spiritual and emotional side of religious art. In Western Europe Byzantine influence had last been felt in fifteenth century Siennese painting, then was submerged in the humanizing effects of the Italian Renaissance.

El Greco was a fervently religious man and thereby escaped serious difficulties with the Spanish Inquisition but his manner of depicting religious scenes was so unorthodox that he often tangled with the authorities. He was an extremely intelligent man, well read in several languages; he was enterprising, extravagant, witty and very fond of an argument.

As El Greco's viewpoint toward expressive painting and symbolic or emotional use of color finds favor with the most progressive artists of the twentieth century, he has been hailed as a sort of father of modern art. While this is an untenable claim, it is, nevertheless, true that El Greco's significance has been fully recognized in this century after being lost in obscurity for a long period. FREDERICK A. SWEET

NOTES ON SOME RECENT ACCESSIONS FOR THE RICHARD T. CRANE JR. MEMORIAL

After some years of preparation, the Richard T. Crane Jr. Memorial will be opened to the public early this May. The Memorial consists of a series of paneled rooms originally on the ground floor of an early eighteenth century house formerly at 75 Dean Street in the Soho district of London. Prior to its demolition the entire woodwork of the house was removed and subsequently acquired by the late Mr. and Mrs. Crane who gave this portion to the Art Institute. Later Mrs. Crane, by gift and bequest, generously amplified the original endowment for the erection, furnishing and maintenance of the series as a memorial to her husband.

For some years prior to 1724 the house was owned and lived in by Sir James Thornhill, the most prominent English decorative painter of the time. Though then moving to another residence, he retained ownership for some years during which it is believed he painted the frescoes which formerly decorated the upper portion of the stairhall. These frescoes were removed with the woodwork now re-erected in the Art Institute. Owing to the manner of removal a restoration was found impossible. From what remained it was, however, evident that frequent and inept repairs over the years had made these paintings valueless as records of the artistry of their authors.

According to tradition, Thornhill is said to have been assisted in this work by young William Hogarth who in 1729 eloped with his master's daughter. The name of this great English artist has, therefore, been connected with the house on somewhat slender grounds.

The interior woodwork of the house is typical of the early years of the eighteenth century which was still dominated by the Wren tradi-

tion. The rooms installed consist of the entrance and stairhall, the large double salon, which was probably originally two rooms later thrown together, and a small retiring or powder room. These form an admirable background for English furniture of the first half of the century. In order to supplement such suitable pieces as were already in the Institute's collection, a number of fine examples of the period were recently acquired in England. The chairs and tables illustrated herewith are selected from these objects purchased through the Richard T. Crane Jr. Memorial Fund.

Pending a more complete review of the rooms and their furnishings, these examples will illustrate the quality and range of the new acquisitions which go far to make the Institute's collection of this material one of the most important in the country.

The eighteenth century opened in what has been called the age of walnut which began roughly with the accession of Charles II in 1660 and ended approximately with the death of George I in 1727. Under Charles II, English furniture reflected strongly the influence of contemporary French and Flemish styles to which the Merry Monarch and his followers had become attached during their exile on the Continent. With the accession of Mary, eldest daughter of James II, and her husband, William of Orange, to the throne, a strong Dutch influence became evident. By the time Mary's sister, Anne, succeeded to the crown in the first decade of the eighteenth century, this influence had been integrated into a distinct English style which is generally known as that of "Queen Anne". The lasting appeal of the furniture of this period is due to its simplicity

Armchair, walnut, about 1715. Though a fine example of Queen Anne design, the back is unusually high for an English chair of the period. Note the entire absence of ornament and the dependence of the design on proportion and linear rhythm. This is particularly evident in the arms. The simple cabriole legs terminate in a slipper foot



Sidechair, mahogany, about 1730. The upholstered back was frequently used throughout this period as an alternative to the carved and shaped splat-back in wood. The elaborated shell decoration of the knee, which breaks above the lower line of the seat rail, as well as the paw feet indicate the age given. Practically the entire effect of the chair is dependent upon the design of the front legs which are exceptionally fine in both form and decoration



Settee, beech, carved and gilded, 1720-1730. The monumental salon and formal reception rooms of the great mansions of the period called for a type of furniture quite different from the walnut and mahogany of more informal usage. This settee is a smaller reflection of this type which was designed less for use than for display, and generally as closely after French and Italian models as were the rooms themselves. The frames of such pieces, generally of beech, were covered with a fine plaster or "gesso" in which the finished details of the carving were sharpened prior to gilding. Preservation of the original finish is therefore particularly important. The present example is fortunate in this respect as well as in the preservation of the original gilding whose delicate color acts as a foil to the somewhat exuberantly baroque detail of the frame





Folding card table, mahogany, about 1740. During this period the growing enthusiasm for card games resulted in the production of great numbers of tables which, when not used for playing, could be collapsed and used as small wall consoles. This example illustrates the most ingenious type which has been given the name "concertina" on account of the folding mechanism of the apron. The particular advantage of this design is that when opened, it is the same on all sides. Of fine general proportions, the table is notable for its beautifully shaped and decorated legs

Sidechair, mahogany, 1740-1750. This example typifies the immediate predecessor of the forms shown in Chippendale's "Director" of 1754. The back still shows traces of the Queen Anne tradition as do also the front legs. The latter make an interesting comparison with the other sidechair, which illustrates the same motive in an earlier form. This example with its extremely fine carvings is notable in its retention of structural clarity with a maximum of ornamental effect





Dining table, mahogany, about 1725. With the exception of the earlier draw table, this is the earliest form of extension table. By the addition of a central section with two wide drop-leaves (not shown) the table can be doubled in length. Essentially Queen Anne in style—with a modified cabriole leg terminating in a club foot—the use of mahogany suggests a somewhat later date. The original form of the top is unusual as well as its framed construction, employed both to prevent warping and the exposure of end grain. The piece exemplifies the best qualities of the style

Dressing table, mahogany, 1730-40. Small tables of this type, equipped with drawers and probably intended to support a dressing mirror, are relatively rare. The piece is remarkable for its rich, vigorous design and for the fine quality of its construction. The carved ornament is close in feeling to that of the upholstered mahogany sidechair but slightly more advanced in style. This piece is worthy of study as an exceptionally fine example of the work of the skilled cabinetmaker



and restraint and the beautiful golden tone of the English walnut in which the designs were carried out.

Gradually the simple, curvilinear designs of the Queen Anne style were given greater weight and enrichment, partly owing to the example set by French design during the early years of the reign of Louis XV, and partly to the influence of the architectural designers whose taste was founded largely on contemporary Italian work. The designs of William Kent (1684-1748), a protégé of Lord Burlington, are typical of this tendency to return to the earlier teachings of Inigo Jones (1573-1652), the first English architect to use the forms of the Italian High Renaissance.

Much gilded furniture was made under both French and Italian influence during the first third of the century. Built generally of beech or pine, the carving was overlaid and finished in a fine plaster or gesso on which the metal leaf was applied. Under the same influence, particularly about 1730, even walnut and mahogany furniture was further enriched by the application of gilding to moldings or portions of the carving.

At this time carved decoration gradually replaced the inlays and matched veneers of the walnut period. The use of mahogany, which was accelerated by the repeal of a heavy impost in 1733, greatly encouraged this development. The fine grain of this West Indian wood offered an excellent medium for the carvers' skill which was utilized to the full in the work of Thomas Chippendale and his contemporaries of the middle of the century.

During this whole period, design was dominated by the reverse or "S" curve, called by Hogarth "the line of beauty". In the form of the cabriole leg, it was in universal use on tables and chairs and was employed everywhere else as far as structural limitations permitted. In the Queen Anne period the cabriole leg was either plain or decorated on the knee by a shell carved in low relief and terminating in a simple "club" or "slipper" foot. About 1720 the popularity of the club foot declined. It was

largely replaced by the ball and claw which remained in fashion for the next thirty years. The paw foot, which was used as a variant of the latter, was in vogue principally between 1730 and 1740.

After about 1720 the simple shell ornament of the knee of the cabriole was greatly elaborated and in the next decade was replaced by animal masks or by acanthus leafage in a variety of combinations.

It was particularly during this period that furniture attained to a great degree the variety of type and form which we now accept as a matter of course. From the point of view of quality and vigor of both design and craftsmanship, it can well be considered the golden age of English furniture design.

MEYRIC R. ROGERS

Detail of pine side table showing the remarkable quality of the carving and the finesse of the modeling



Side or slab table, painted pine with Sienna marble top, about 1730. Intended for use in the formal reception rooms of the great houses, such pieces were considered more as part of the architectural detail than as movable furniture. Here the extraordinarily fine carved detail is completed in the soft pine and painted like the adjacent wall paneling. The presence of marine detail in the ornament indicates it was made for someone with strong maritime interests. A masterpiece of the carver's art, it suggests the hand of a sculptor rather than that of a mere craftsman. It represents the full development of the type of design noted in connection with the settee



Exhibitions

Vincent van Gogh Exhibition

The greatest exhibition of Van Gogh's paintings and drawings yet seen in the United States. Many of the works come from the V. W. van Gogh Collection and the Kröller-Müller Museum in The Netherlands.
Galleries 51-32: February 1-April 16

Vincent van Gogh, Artist

An exhibition explaining the development of Van Gogh's work in terms of color, brush stroke, drawing and design.
Gallery of Art Interpretation: Indefinite

The R. T. Crane, Jr. Memorial

Gift and bequest of Mrs. Richard T. Crane, Jr. Consisting of the entrance and stair hall, the double living room and a small powder room originally on the ground floor of 75 Dean Street, London, the house of Sir James Thornhill, prior to 1724. These panelled interiors form the background for a representative collection of English furniture and decorative arts of the early eighteenth century.
Formerly Galleries L-5-6: From May 10

Fifty-fourth Annual Exhibition by Artists of Chicago and Vicinity

The exhibition this year is entirely selected by a jury composed of Fred Conway, painter, Egon Weiner, sculptor and Max Kahn, printmaker.
Galleries G-52-61: June 1-July 30

Society of Typographic Arts

The fifth annual exhibition of this organization to be held at the Art Institute. An interesting survey of recent typographic layout and design.
Gallery 11: Through April 9

Vera Berdich

Recent prints by this young Chicago artist which combine graphic content with experimental use of the metal plate media.
Gallery 16: Through April 23

Handwoven Fabrics

A special exhibition selected from the recent work of the members of the Chicago Weavers' Guild.
Gallery A-4: April 6-May 15

Printed Cotton Fabrics of the 18th and 19th Centuries

An extensive exhibition of the important printed fabrics from the collections of Robert Allerton and others.
Galleries A-1-4: April 6-October 16

Recent Accessions

A small exhibition of the most important additions to the Oriental collections during the last few years.
Gallery H-9: Through July 2

Actor Prints

Portraits of famous actors by Japanese artists of the eighteenth and nineteenth centuries.
Gallery H-5: March 25-May 7

Recent Additions to the Mr. and Mrs. Carter H. Harrison Collection

A selection of some of the most important lithographs by Toulouse-Lautrec, which have been recently added to this important part of the Art Institute's collection.
Gallery 13: Through April 30

Erich Mueller-Kraus

Abstract color woodcuts by a German artist who was profoundly influenced by World War II.
Gallery 16: April 28-June 11

Chinese Ceremonial Bronzes

An important collection covering a range of more than a thousand years. Loaned by Avery Brundage from his private collection.
Gallery H-12-13: Indefinite

The Arts of the Watchmakers and Goldsmiths of the Seventeenth to Nineteenth Centuries

As a sequel to his superb snuffboxes shown last year, Mr. Harry H. Blum has lent another selection from his collection of *bijouteries*. This illustrates the wealth of imagination and precious materials lavished on the products of the fine watchmakers of the past.
Gallery G-6: Indefinite

European Rooms in Miniature by Mrs. James Ward Thorne

Thirty scale models of furnished European interiors illustrating the main decorative periods from late medieval to modern times, principally in England and France.

Gallery A-12: Closes June 27. To be followed by the American series about August 1.

THE DEPARTMENT OF EDUCATION, Miss Helen Parker, Head, offers gallery tours and lectures by appointment for schools, groups and individuals.

The Florence Dibell Bartlett Series of ADVENTURES IN THE ARTS

All lectures by Helen Parker. Free to the public in Fullerton Hall at 6:30 P.M.

- April 6 Vincent Van Gogh II
- April 13 The Maya through the Ages—an art film
- April 20 Italian Painting of the Renaissance in Florence
- April 27 Italian Painting of the Renaissance in Venice
- May 4 Eighteenth Century Painting in Italy
- May 11 Renaissance Architecture in Italy I
- May 18 Renaissance Architecture in Italy II
- May 25 Let's Visit England

MEMBER'S CALENDAR

Monday Courses 11:00 A.M. Survey of Art 11:55 A.M. The Key to Our Treasures 2:00 P.M. Clinic of Good Taste 2:00 P.M. Members' Studio, II (see Note) 5:45 P.M. Adult Sketch Class 8:00 P.M. Clinic of Good Taste or Art Through Travel	April 3 Our Chinese Bronzes <i>Helen Parker, Gallery H-13</i> Techniques in Bronze <i>Mr. Buehr, Gallery H-13</i> Gouda's Glorious Stained Glass <i>Huberta Frets Randall</i> Adult Sketch Class Gouda's Glorious Stained Glass <i>Huberta Frets Randall</i>	April 10 Some Chinese Sculpture <i>Helen Parker, Gallery H-14</i> Sculptured Form in the Orient <i>Mr. Buehr, Gallery H-14</i> Restful Rooms for a Restless World: The Architects <i>Ward Jackson</i> Adult Sketch Class What Vincent Saw <i>Peter Pollack</i>	April 17 Chinese Pottery <i>Helen Parker, Gallery H-11</i> Ceramic Forms and Glazes <i>Mr. Buehr, Gallery H-11</i> Restful Rooms for a Restless World: The Manufacturers <i>Ward Jackson</i> Adult Sketch Class Restful Rooms for a Restless World, Part I <i>Ward Jackson</i>
Friday 10:00 A.M. Adult Sketch Class 12:15 P.M. Current Exhibition Promenades 2:00 P.M. Art Through Travel or Art Appreciation 2:00 P.M. Members' Studio, I (see Note) 6:30 P.M. Art Through Travel or Current Exhibition Promenades 8:00 P.M. Art Through Travel	April 7 Adult Sketch Class Recent Prints by Vera Berdich <i>Mr. Buehr, Gallery 16</i> What Vincent Saw <i>Peter Pollack</i> Recent Prints by Vera Berdich <i>Mr. Buehr, Gallery 16</i> What Vincent Saw <i>Peter Pollack</i>	April 14 Adult Sketch Class Our Permanent Collection <i>Frederick Sweet</i> The Maya Through the Ages (art film) <i>Helen Parker</i> The Maya Through the Ages (art film) <i>Helen Parker</i> No Program	April 21 Adult Sketch Class Important Accessions in the Oriental Department <i>Mr. Buehr, Gallery H-9</i> Maillol (art film) <i>Helen Parker</i> Important Accessions in the Oriental Department <i>Mr. Buehr, Gallery H-9</i> Holiday in Europe, Part I (Final) <i>Mr. Osborne</i>
Saturday 1:10 P.M. The Raymond Fund Classes for Children	April 8 My Center of Interest <i>Mr. Osborne, Miss Charlton</i>	April 15 Grey and Deep <i>Mr. Osborne, Miss Charlton</i>	April 22 Haze and Maze <i>Mr. Osborne, Miss Charlton</i>
Sunday 3:00 P.M. Art Through Travel	April 9 What Vincent Saw <i>Peter Pollack</i>	April 16 Holiday in Europe, Part I <i>Mr. Osborne</i>	April 23 Holiday in Europe, Part II (Final) <i>Mr. Osborne</i>

<p>April 24 Japanese Actor Prints <i>Helen Parker, Gallery H-5</i></p> <p>Processes of Color Printing <i>Mr. Buehr, Gallery H-5</i></p> <p>Restful Rooms for a Restless World: The People <i>Ward Jackson</i></p> <p>Adult Sketch Class</p> <p>Restful Rooms for a Restless World, Part II (Final) <i>Ward Jackson</i></p>	<p>May 1 Our Near-Eastern Col- lection <i>Helen Parker, Gallery H-4</i></p> <p>Designing of Islam <i>Mr. Buehr, Gallery H-4</i></p> <p>Restful Rooms for a Restless World: The Decorators <i>Ward Jackson</i></p> <p>Adult Sketch Class</p>	<p>May 8 Arts from Iran (Final) <i>Helen Parker, Gallery H-9</i></p> <p>Chalk Talk on Persia (Final) <i>Mr. Buehr, Gallery H-9</i></p> <p>School of the Art In- stitute Fashion Show</p> <p>Adult Sketch Class</p>	<p>May 15</p> <p>And So a Chapel Was Built (Final) <i>Mrs. Donald Boynton</i></p> <p>Adult Sketch Class (Final)</p>	<p>September 25 Survey of Art <i>Helen Parker</i></p> <p>First Rules for a Beau- tiful Home <i>Dr. Watson</i></p> <p>Adult Sketch Class</p> <p>First Rules for a Beau- tiful Home <i>Dr. Watson</i></p>
<p>April 28 Adult Sketch Class</p> <p>Our Permanent Collec- tions <i>Frederick Sweet</i></p> <p>Holiday in Europe, Part II <i>Mr. Osborne</i></p> <p>Holiday in Europe, Part II (Final) <i>Mr. Osborne</i></p>	<p>May 5 Adult Sketch Class</p> <p>Exhibition of Persian Miniatures <i>Mr. Buehr, Gallery H-9</i></p> <p>Adventures in Collec- ting Foreign Jewelry <i>Mildred O. Peterson</i></p>	<p>May 12 Adult Sketch Class (Final)</p> <p>French Paintings from the Art Institute Collec- tion (Final) <i>Mr. Buehr, Galleries G-52-53</i></p> <p>Vagabonding in the Caribbean (Final) <i>Mildred O. Peterson</i></p>	<p>September 22 Adult Sketch Class</p> <p>School of the Art Insti- tute Exhibition <i>Dr. Watson</i></p> <p>Summer Rhapsody, 1950 <i>Dr. Watson</i></p> <p>School of the Art Insti- tute Exhibition <i>Dr. Watson</i></p> <p>Summer Rhapsody, 1950 <i>Dr. Watson</i></p>	<p>Art Institute Lectur- ers: Dudley Crafts Watson, Helen Parker, George Buehr, Addis Osborne and staff members.</p> <p>Guest Lecturers: Huberta Frets Randall, Lecturer from Holland Ward Jackson, Interior Consultant Mrs. Donald Boynton of Highland Park Mildred O. Peterson</p> <p>Note: At the <i>Adult Sketch Class for Nov- ices</i>, Mondays and Fri- days, materials are available for 15 cents. On Sundays the <i>Art through Travel</i> lectures are open to the public at a charge of 60 cents, including the Federal tax. Members are ad- mitted free of charge; families of Members and their out-of-town guests must pay the tax.</p>
<p>April 29 Seven and Eleven <i>Mr. Osborne, Miss Charlton</i></p> <p>April 30</p>	<p>May 6 Sitting Pretty <i>Mr. Osborne, Miss Charlton</i></p> <p>May 7</p>	<p>May 13 Color and the Earth <i>Mr. Osborne, Miss Charlton</i></p> <p>May 14</p>	<p>September 24 New Series Begins</p> <p>September 25 Summer Rhapsody, 1950 <i>Dr. Watson</i></p>	

GOODMAN THEATRE

Members' Series

The seventh production in the Members' Series will be the very successful play by Arthur Miller, *All My Sons*. This play was produced one year before his *Death of a Salesman*. The two works established Mr. Miller as one of the most promising young American dramatists. *All My Sons* and *Death of a Salesman* have been very successful not only in the United States, but also in several European theatres. *All My Sons* will open on April 13 and will play nightly through April 30, with the exception of Mondays and with one matinee on Thursday, April 27.

The title of the last production in the Members' Series is, at the moment, unknown. The Art Institute of Chicago is conducting a Play Contest. The prize to the winner is \$1,000. The contest is being judged by Thornton Wilder, Stark Young and Maurice Gnesin. If a play worthy of the prize is found among the scripts submitted, it will be presented as the eighth production of the Members' Series. It will open on May 11 and play nightly through May 28, with the exception of Mondays, with one matinee on Thursday, May 25. The Members will be advised by mail as soon as the prize-winning play has been selected.

Children's Theatre

On Saturday, April 1, the Children's Theatre will open its fourth play of the season. The title is *Aladdin and His Wonderful Lamp*, which has not been seen here in almost a decade. The play will be performed Saturday and Sunday afternoons through May 28. There will be a Saturday morning performance on May 6 at 10:30.

Permanent Reservations

The programs for the April and May productions in the Members' Series will carry the order blanks for the 1950-51 season. *Members*

renewing their reservations for next season must do so not later than June 1. Those who expect to attend the performances of the Members' Series with some regularity are advised to obtain permanent reservations, which will assure them of the best seats available for the entire season. New season subscriptions will be filled in accordance with the date they are received at the Box Office. Full instructions are carried on this order blank together with the playing dates for next season.

NOTES

Glee Club Concerts

The final concert of the thirteenth season of the Glee Club of the School of the Art Institute will be given Wednesday, June 7, and Sunday, June 11, at 3:15 P.M. in Blackstone Hall. Earl Mitchell is the accompanist and Charles Fabens Kelley is the conductor.

Chicago Exhibitions Calendar

In the 1949 fall issue of the Chicago Exhibitions Calendar 56 galleries, organizations and museums in the Chicago area listed exhibitions for the three-month period from October through December. Members of the Art Institute should be aware of all art and cultural events occurring in Chicago and its suburbs. To keep up with interesting current exhibitions subscribe to the quarterly Chicago Exhibitions Calendar. Send \$1.00 for a two-year subscription (eight issues) to Lester B. Bridaham, Secretary, Chicago Exhibitions Committee, The Art Institute of Chicago.

Outdoor Summer Sketch Class for Children

There will be a Special Summer Sketch Class for children of Members beginning at 10:30 A.M. on Thursday, July 6, for the four Thursdays in July, ending on July 27. The first class will meet in McKinlock Court of the Art Institute, where charcoal and paper can be purchased for ten cents. Children from six years to high school age will be included. Admittance by Membership Card only.

